THE DIRECTOR.

No. 18. SATURDAY, May 23, 1807.

Græcia capta ferum victorem cepit, et artes
Intulit agresti Latio.

Hor.

As in referring to the Temple of Elis, I have mentioned a painter among the artists employed, it may be proper to take a short view of the rise of this art. The painters of note first mentioned in history, Zeuxis and Parrhasius, are about the time of the Peloponnesian war, which began 430 years A. C. and lasted 27 years. Socrates is introduced by Xenophon, conversing with Parrhasius. In the course of perhaps fifty years antecedent, there flourished

POLYGNOTUS, AGLAPHON*, and PANÆUS. The Art of Painting seems to have advanced with surprising rapidity to perfection; for we find few or no memorials of it in Homer, or in the Greek tragedians.

It is true that the use of colours is very antient: they are still to be seen on the walls of the temple of the Thebais in unfaded lustre; and three thousand years have not dimmed them on the sides of the stones which inclose Egyptian mummies. But this is a very different thing from the lively representations of pictures: nor can the gigantic figures which some travellers say are coloured on the walls of the Egyptian temples, be allowed much praise as works of art.

MOSES mentions pictures two or three times; but the word probably means painted idols, as in Jeremiah 22d, "he painteth it with vermilion." Jezebel painted her face; and in the Iliad both He-

* See Pliny, lib. 15. ch. 8, 9, &c. and Cicero in Brut.

len and Andromache are described as working flowers of various hue. "The apples of gold in pictures of silver," mentioned in the Book of Proverbs, were probably woven, or done in similar embroidery. To the same infancy of skill in this art may be referred the Mexican paintings, the monstrous designs of the Chinese artificers, and the sumptuous carpets of Persia. No proportion was observed; and the only effect produced, or intended, was a display of forms and gaudy colours, without an attempt at exactness. But Zeuxis painted a boy with grapes, so naturally executed, that the birds pecked them; and the artist was therefore angry with himself, for having failed in the figure of the boy, whose presence ought to have frightened them. This shews a considerable proficiency in the art. But, as Zeuxis deceived the birds, Parrhasius with his curtain, deceived even his rival.

In the next age, that of Alexander the Great, about 330 years A. C. flourished

APELLES; who, according to Pliny*, excelled all painters, both before and after him. The delicacy of his colours may be gathered from Cicero's description of the COAN VENUS. "It is not flesh, but like flesh; and that redness diffused and blended with a fair skin, is not blood, but the resemblance of blood." He was in great favor with Alexander. The most celebrated performance of this artist was "the *Venus Anadyomene*," or rising from the sea; and, on account of this picture, a tribute of 100 † talents, £.19,635, was remitted by the Athenians to his native Isle of Cos.

APELLES made a voyage to Rhodes to see the Painter PROTOGENES. Calling at his house, he found only an old woman, who took care of the paintings, and seizing a brush, he drew a simple outline over a half finished picture. Protogenes, upon his return, exclaimed that

* Lib. 35. Omnes prius genitos futurosque excellit.
† Strabo. Lib. 14.

Apelles had been there; and forming a still more delicate line by that of Apelles, bade his servant shew it the stranger, if he came again. The Coan, impatient of a superior, drew a third line, which exceeded the former, and baffled the farther powers of art. Pliny says these three outlines (lineæ) almost eluding the sight, were long preserved in the Capitol at Rome, and more valued than the paintings of the best masters. Before Apelles left Rhodes he inquired the price set on the paintings of Protogenes; and some trifling sum being mentioned, he offered for them fifty talents, about ten thousand pounds of our money, sold them for his own, and thus enhanced the fame * of his rival. A long cata-

* The reader will recollect a similar circumstance, in our own times; I mean that of Sir Joshua Reynolds purchasing a picture by Gainsborough, and thereby instructing the public in the value to be set on the paintings of that excellent artist.—I add another anecdote from *La Peinture*, poeme, par le Mierre.—C'est un usage établi à Rome, de faire mettre en mosaïque dans l'eglise de Saint Pierre, tous les ta-

logue of artists might now be named, PRAXITELES in marble, the famous LYSIPPUS * in brass, POLYCLETUS, who made a statue of so just proportion, that it was called "The Rule †;" and many others, both painters and statuaries, but

bleaux estimés. Le DOMINIQUAIN ayant peint la communion de Saint Jérôme, désira cette distinction, et fit exposer son tableau dans cette eglise, pour être jugé par le public;—mais soit ignorance, soit jalousie, son ouvrage fut méconnu et relégué comme par mépris dans un lieu où il seroit peut-être encore ignoré, sans la franchise du POUSSIN. Ce peintre apprend où est le tableau et demande à la copier: comme il travailloit, le Dominiquain entre pour observer l'impression de son ouvrage sur un artiste habile, se tient derriere lui lie conversation, et développe sur l'art la théorie la plus lumineuse; le Poussin étonné se retourne, le voit les yeux mouillés de larmes; le Dominiquain se nomme, le Poussin jette les pinceaux, se lève et lui baise la main avec transport; il ne se borne pas à cet hommage, il employe tout son crèdit pour réhabiliter le tableau, qui a été copié en mosaïque dans l'eglise de Saint Pierre.

* Edicto vetuit ne quis se, præter Apellem,
Pingeret; aut alius *Lysippo* duceret æra,
Fortis Alexandri voltum simulantia.

HOR.

See Quintilian. Pa. 386. and Pliny.

it is sufficient for the present purpose to enumerate those of most note.

In Italy the Pantheon was erected, or adorned, in the time of Augustus Cæsar, by his son-in-law Agrippa. He, at least, added the admirable portico, scarcely less an object of wonder than the temple itself; consisting of sixteen pillars of oriental granite, each composed of a single stone. The edifice is circular, and receives the light from an aperture in the dome of 29 feet diameter. This is the most magnificent and perfect relic of antiquity preserved to the world.

Mark! how the dread Pantheon stands,
Amidst the domes of meaner hands!
Amidst the toys of idle state,
How simply, how severely great!

But the temple of Jupiter Capitolinus on the Tarpeian Rock, was the most superb of the Roman structures. Tarquinius Priscus began it; it was several times demolished and repaired, and pro-

bably never appeared in greater lustre than in the time of Julius and Augustus Cæsar. It is said to have covered four acres * of ground.

THE capture of Corinth by Mummius, about a century before this period, and the consequent subjugation of Greece, was the occasion of introducing a taste for the fine arts among the Romans. Before this time they paid little or no attention to painting or sculpture; and Mummius himself, it is well known, was extremely ignorant in works of art. When, however, Attalus, king of Pergamus in Mysia, offered to redeem of this Roman general the picture of Bacchus, painted by ARISTIDES, for what Pliny calls sexies sestertium, or more than £.4,800; Mummius, imagining there must be some hidden virtue in the piece, refused to part with it. The same monarch, however, redeemed another picture for 100 talents, more than †£.19,000.

* See Pliny. Lib. xxxiii. and Suet. in Aug.

* Pliny. Lib. vii. 38.

PLINY, who is my authority for this account, relates in the same place (lib. vii. 38) that Julius Cæsar bought the Medea and Ajax of TIMOMACHUS for 80 talents, £.15,500. These sums will not seem immoderate, if we consider the immense riches of Attalus, and of some individuals in Greece and Rome. They far exceed any modern example, in accumulated treasure, and profusion of expense; though the amount of circulating wealth was not so great, as in some of our capitals, in proportion to the number of inhabitants, and the quantity of commodities. While in Asia the arts seem to have been merely subservient to royal magnificence, they were fostered in Greece by Pericles, and afterwards by Alexander; and at Rome by the Cæsars, and in modern times by the Medici, and their successors.

AMIDST the splendid qualities, which have adorned heroes, and added dignity to the conquerors of the world: none shines with a brighter or more perma-

nent lustre, than a taste and regard for science and the arts. Without this, the names of ALEXANDER and CÆSAR would have descended to posterity, in the same rank with those of *Attila*, *Genghis Khan*, or any other barbarous and sanguinary tyrant. The victories of LOUIS THE 14th. conferred on him no glory, to be compared with that which he acquired, by his munificence to men of superior talent and genius: and when Alexander spared the house of Pindar, at Thebes, and Demetrius that of Protogenes, at Rhodes, the distinction bestowed by these conquerors on merit, was reflected back with double honour to their own characters.

IN the cultivation of the arts, however, patronage, though it may do much, yet cannot do all. Without it, the fine arts may wither and fade in obscurity and neglect; but there have been periods, at which the hand of dominion and opulence has dispensed its bounty in vain. Pliny says, that in his time never

were such sums expended upon works of art, and yet they were in a state of degeneracy and decline. What is the reason he gives? "Because the object of the artists, which used to be glory, is now gain." The man, whose views are bounded by temporary reward, and temporary applause, has not yet felt the true and sublime enthusiasm of a superior mind. When ZEUXIS was reproached with slowness of execution, he replied, that he worked for posterity. When PHIDIAS dared to form his own likeness in conjunction with that of Pericles, it was not wealth, but glory that he desired.

To the liberality of the patron must therefore be added spirit and genius on the part of the artist, and the resolution to forego present profit, and to work his way by slow and patient degrees to perfection. Rapid execution is so delightful, and so much the theme of praise, that it is no wonder it has seduced many from an attention to more solid and cor-

rect beauties. Yet it is by no means a proof of a superior mind, to be easily satisfied with its own performances: much less is it the mark of genius, to execute any work hastily and ill. Labour, labour in one shape or another, is the price which man must pay for excellence in every art, science, and pursuit. Facility and skill are only to be acquired by severe and patient perseverance in study and practice.

PATRONAGE and study, however, and even talents, will fail of their object, if the artist's views do not receive a proper *direction*. Under the prevalence of a false taste, or a feeble, hard, or ill-conceived manner, nothing highly excellent can be expected. The beginner must necessarily be a copyist; and the difficulty is what style he should select for imitation. When LYSIPPUS was asked what model he preferred; he replied, pointing to a multitude of persons assembled, that nature was the artist's best pattern. And in fact, the transcendent attainments of the an-

tients may be ascribed to no one cause, more than to this, that they did not servilely follow this or that example, but aimed at perfection. The same commanding spirit taught them to disdain superficial, affected, gaudy ornaments, and to adopt a chaste and simple style of manly grace. To their example the modern artist must still be referred for colouring and disposition, and above all, for animated character.

Athens, and afterwards Rome, gave all foreign people the appellation of barbarians. Wherefore was it? Because they were deficient in bravery? No; for that was not the case. It was because they were ignorant of the refined pursuits and enjoyments of cultivated life, and of the intellectual attainments of art and science. Athens and Rome have been the most distinguished states on the theatre of the world; and they do not owe that distinction to their courage and conquests alone, for other nations have been brave and victorious; for example the Tartars,

the Germans, and the inhabitants of Asia. Yet the memorial of these tribes has almost perished, except in the history of certain great events. Athens and Rome were most eminent at the time the arts flourished among the inhabitants in perfection, and it is their long continued train of sculptors, painters, poets, orators, historians, contemporary with their powerful statesmen, which has given these two states the prerogative of superiority, and shed around them a dazzling blaze of eternal glory. C.

BIBLIOGRAPHIANA.

Some Account of Mr. James West.

[Continued from No. 17.]

Mr. Nichols, in his amusing biography of Bowyer, has not devoted so large a portion of his pages to the description of Mr. West's collection, life,

and character, as he has to many collectors, who have been less eminently distinguished in the bibliographical world. Whether this was the result of the paucity, or incongruity of his materials, or whether, from feelings of delicacy he might not choose to declare all he knew, are points into which I have neither right nor inclination to inquire.

It cannot be denied that strange stories have been told about the *mode* of his occasionally acquiring books; but, whether by lucky bargains, generous gifts, or singular discoveries, it were now idle to investigate: nor will I in the least pretend to admit, or reject, or doubt the fact of his having got possession of a certain *unique MS.* which he parted with in a manner highly to his own gratification, and to the increase of his revenues.

The following is literally from Nichols's Anecdotes of Bowyer. 'James West, of Alscott, in the county of Warwick, Esq. M. A. of Baliol College, Ox-

ford (son of Richard West, said to be descended, according to family tradition, from Leonard, a younger son of Thomas West, Lord Delawar, who died in 1525), was representative in parliament for St. Albans, in 1741; and, being appointed one of the joint Secretaries of the Treasury, held that office till 1762. In 1765 or 1766, his old patron the Duke of Newcastle obtained for him a pension of £. 2000 a year. He was an early Member, and one of the Vice Presidents, of the Antiquary Society; and was first Treasurer, and afterwards President, of the Royal Society. He married the daughter and heiress of Sir Thomas Stephens, timber merchant, in Southwark, with whom he had a large fortune in houses in Rotherhithe; and by whom he had a son James West, Esq. now (1782) of Alscott, one of the Auditors of the Land Tax, and sometime Member of Parliament for Boroughbridge, in Yorkshire (who in 1774 married the daughter of Christopher Wren, of Wroxhall, in Warwickshire, Esq.) and two

daughters. Mr. West died in July, 1772. His large and valuable collection of MANUSCRIPTS was sold to the *Earl of Shelburne**. His very valuable collection of

* THE LANSDOWNE MANUSCRIPTS, which, after the sale of the BOOKS, were to have been disposed of by public auction, about a month ago, are now, to the joy of every rational man, most probably to be deposited in that great national receptacle, the BRITISH MUSEUM. At least, a character of high intellectual rank has introduced the subject to the notice of *Parliament:* and it is sincerely to be hoped, that the same patriotic spirit which prevented the dispersion of the HARLEIAN and COTTONIAN MANUSCRIPTS, and the TOWNLEY MARBLES, will, on the present occasion, maintain its reputation and consistency, by enacting, 'that THESE MANUSCRIPTS do become national property!' The spirit of the *Chair,* if it be again filled as it has been wont to be filled, will not, I am confident, be wanting to give efficacy to any measure which has for its object the *preservation* and *diffusion of knowledge.* I shall most probably continue this note to some good purpose, if I extract for the gratification of all worthy bibliographers, THE PREFACE to the *first volume of the catalogue of these MSS.* as published by Messrs. Leigh and Sotheby, about three months ago. It is literally as follows:

'THE late Marquis of Lansdowne's manuscripts unquestionably form one of the noblest and most va-

books, (including the MS. notes of many learned men, already noticed in the Pre-

luable private collections in the kingdom. They were principally accumulated by the industry of the two celebrated Collectors, Mr. JAMES WEST and Mr. PH. CARTERET WEBB, whose favourite study and amusement it was, to procure and preserve alll the original papers and records, which they could meet with, relative to the laws, customs, government, topography, and history, both civil and ecclesiastical, of England and Ireland.

'Mr. JAMES WEST's collection includes one hundred and fifteen volumes, in folio, of original Cecil Papers, with materials sufficient to make up the number one hundred and twenty. These papers were bought in 1682 by Mr. Richard Chiswell, a stationer of London, of Sir William Hickes, the great grandson of Sir Michael Hickes, who was Secretary both to Lord Burleigh, and to his son, the Earl of Salisbury. They were afterwards sold to Mr. John Strype, Vicar of Low Leighton, of whose executor they were purchased by Mr. West. These manuscripts were scarcely, if at all, known to Collins, Murdin, Jones, Birch, and other publishers of State Papers; and yet, if we except those of the Earl of Hardwick, no papers were more deserving of publication. In Mr. J. West's collection there are also Bishop Kennet's Historical Papers, which are very voluminous and valuable;—likewise Surveys, and other materials for the histories of the different counties of England, particularly Sussex and York-

face) was sold by auction (as before stated.) The sale lasted 24 days. His

shire, which were collected by Warburton, Anstis, and other antiquaries;—also considerable treasures in the department of Family History, and Pedigree, with Heraldical Collections of Le Neve, and most of the Heralds and Kings at Arms, back to the time of Glover and Camden;—and many original Abbey Registers of great value, as Records in tythe causes, &c.—and finally, every paper and volume that could be procured, relative to the office of Secretary to the Treasury, which Mr. West enjoyed for many years. His intimacy with the second Harley, Earl of Oxford, seems to have contributed much to enrich him in several of the aforementioned particulars.

'Mr. Ph. Carteret Webb's Collection, consisting chiefly of Parliamentary and Revenue History, contains numberless curious articles relative to the Chancery, Exchequer, and Treasury, the Spiritual and the Admiralty Courts, Wards and Livery, Star Chamber, &c. Among these are above thirty volumes of the Papers of Sir Julius Cæsar, Judge of the Admiralty in Queen Elizabeth's time, and Chancellor of the Exchequer, and Master of the Rolls in the time of James I. and Charles I. From them may be gained almost a complete history of the finances of those reigns, together with much secret information, and many curious unpublished State Papers, connected with the general history of those times. Sir Julius Cæsar's manuscripts were exposed to sal many years ago, at an auction in St. Paul's Churc

Prints and Drawings were sold in 13 days: Coins and Medals, in 7: Plate and

Yard, where Mr. West and Mr. Webb became the principal purchasers of them. Mr. Webb, being Solicitor to the Treasury, was likewise attentive to collect all memorials of the business of that office down to his own time. Several volumes of his manuscripts belonged to Lord Somers; and many, not the least curious, relative to law business, were the property of Mr. Umfreville, who, having incurred an extraordinary expense in carrying his election as Coroner for Middlesex, was under the necessity of selling his collection.

'In addition to the two collections which have been already described, there are many volumes of copies, done at a great expense, from the Tower and Cottonian Records. Many of them are of singular value, as they preserve the contents of some originals which are obliterated, burnt, or lost. There is likewise a very considerable collection of original letters to and from the kings and queens of England and Scotland, from the time of Henry VIII. to that of George II.

'For the extent of the present Catalogue no apology is deemed necessary. If any manuscripts ever deserved a circumstantial Catalogue, these surely do. The trouble which it has cost, and the expense which it has incurred, are far outweighed by the single consideration, that a Catalogue of this description will not only improve the value of the property,

Miscellaneous Curiosities, in 7: Pictures, Framed Prints, and Drawings, in 4 days, the same year.'

Royal Institution.

Mr. DAVY, in his *fifteenth* lecture, on *the chemical phenomena of nature*, considered the general effects of water in equalizing the temperature of the globe. Seas are warmer in winter and colder in summer than the countries which they surround; and these circumstances are connected with admirable effects in the general system.

THE great rains in the tropical climates take place chiefly in the hot season: but in the polar regions in the cold

but, it is hoped, confer an important and permanent advantage upon the Republic of Letters.'

season: and the heat is mitigated in one case, and the cold in the other.

THE anomaly of the superior specific gravity of water, as compared with ice, Mr. Davy stated as of great use; for if it had been capable of forming at the bottom of the sea, it must have continually accumulated: but it is produced only at the surface, where it is exposed to the sun and air.

British Gallery.

No. 193. A Landscape and Cattle. Evening.

No. 205. A Landscape and Figures.

Both by Miss F. Reinagle.

MISS REINAGLE has an exceedingly good taste. The composition in these landscapes, is excellent; and reminds us

a little of Claude. The colouring is rather *too violent:* but when time shall have somewhat remedied this defect, these pictures will have considerable claim to the notice and approbation of the connoisseur.

202. Tintern Abbey. G. Arnold.

THESE beautiful ruins are not placed in an advantageous light: on a close inspection, however, there will be found to be great knowledge of handling, and judicious arrangement of scenery, in this pleasing production of Mr. Arnold's pencil.

Purchased by Lord Granville Leveson Gower.

223. Rigby Park. R. R. Reinagle.

A VERY pleasing picture, in the manner of Hobbima. Nothing can be more rural and picturesque than this bit of scenery. *Nature* seems to have been studied in preference to those meretricious ornaments and graces which de-

stroy the effect of one half of the productions of our landscape painters.

226. Caernarvon Castle, North Wales.
W. Daniell.

THIS picture is rather *too lucid* for nature. The touch is firm and masterly, but there is a gloss about it which equally pervades the land and water.

232. Landscape with Wool Pickers.
T. Barker.

PERHAPS the very best of Mr. Barker's landscapes. His pictures in general become feeble, in proportion to the extension of his canvass. In the present, there is a truth and firmness of manner displayed both in the figures and the landscape; and though the colouring is rather too raw, and the lights and shadows want breadth and harmony, there is, nevertheless, great knowledge of nature, and felicity of execution, displayed in this composition.

252. A Landscape. T. Walker.

THE touch is peculiar, but bold and picturesque: those who like *majestic scenery* and *expansive views*, will probably not deign to look at this production: but to the connoisseur, the squareness and decision of touch here evinced, will secure to it, notice and applause.

260. Cattle. J. Ward.

THERE are parts of this picture composed in the manner of Cuyp; especially the cattle on the raised ground. Every thing is well touched, but not characteristically. The same style for pigs, cows, land, water, and skies, is, certainly, not correct. The lengthened *draggling* touch may succeed on the back of the cow, bull, or pig; but in trees and the foreground, it has not an appropriate effect.

Purchased by Sir Wm. Beechey, Knt.

263. Landscape, Evening, Twilight coming on. C. Cranmer.

THIS composition is certainly magnificent. The azure, retiring light upon the distant mountains, is finely contrasted with the depth and solemnity of the foreground. The position of this picture is not favourable to the discovery of its merits.

281. View on the Thames, near Richmond. W. Daniell.

THERE can be but one opinion respecting this cabinet picture, and that must surely be a favourable one. The composition is beautiful: the figures fishing in the foreground, the boats gliding down the stream, and the distant houses on Richmond Hill, all contribute to produce an effect the most natural and pleasing. Here is no affectation, either in composition or colouring.

299. Liboya Serpent destroying a Tiger. J. Ward.

Mr. WARD has justly obtained a celebrity in these kind of representations: but, in the present picture, it may be questioned whether the folds of the ser-

pent are not a little fanciful, and the *mouth* of the *tiger* does not resemble that of a *dog* or a *wolf?*

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